

FBI

Date: 2/6/59

Transmit the following in _____
(Type in plain text or code)

Via AIRTEL _____
(Priority or Method of Mailing)

PH 100-44090

3. An item which appeared in the Philadelphia Afro-American, another Negro newspaper, captioned "Philly Deput for All-Tan 'Raisin.'" "

4. Another item which appeared in the 1/31/59 issue of Afro-American captioned "'Raisin in the Sun' with POITIER Attracts Raves at the Walnut."

Any additional pertinent information concerning this play that might appear in the future in Philadelphia newspapers will be furnished the Bureau and New York.

Since this play was only scheduled for a two-week run in Philadelphia, this case is being considered RUC.

HENNRICH

- 2 -

Approved: _____ Sent _____ M Per _____
Special Agent in Charge

Office Memorandum • UNITED STATES GOVERNMENT

TO : SAC (100-44090)

DATE: 2/5/59

FROM : SA [REDACTED]

b7c

SUBJECT: LORRAINE VIVIAN HANSBERRY NEMIROFF, aka
SM - C

At the request of the New York Office, the play "A Raisin in the Sun" was witnessed by the writer on 2/4/59. The plot is summarized generally in Ph airtel 1/28/59, pages 2 and 3, from a review by JERRY GAGHAN of the Philadelphia Daily News.

The program specifies that the action of the play is laid in Chicago, south side, sometime between World War II and the present. The play is in three acts and seven scenes, all utilizing the same set, a shabby tenement flat housing three generations; the widowed mother, her son, age 35, her daughter, age 20, the son's wife, and their son, age 11.

The play contains no comments of any nature about Communism as such but deals essentially with negro aspirations, the problems inherent in their efforts to advance themselves, and varied attempts at arriving at solutions. The contrasting proposals for solutions are set up through the character delineations of the widowed mother, her son, and her daughter. The specific bone of contention which is the central theme of the plot is the sum of \$10,000 received by the widow as a result of the death of her late husband.

The mother is middle aged, hard working, religious, has a strong sense of right and wrong and what is fitting, is a firm-minded dominating matriarch with very strong feeling for family unity. She represents the fifth generation of her line in the United States and basically believes in negroes advancing themselves through a process of gradualism. She has lived in the same flat since her marriage. She and her late husband always wanted a house with conveniences, adequate room, and sunlight. She planned to use part of the insurance money for a house. She buys the house hastily in a desperate effort to hold the family together and to forestall a proposed abortion by the newly pregnant daughter-in-law. She buys the best house she can get for her money which happens to be in a white neighborhood since comparable houses in a negro development are twice as expensive. The other members of the family are appalled that she bought in a white neighborhood but are willing to accept

NSH:EMG

(8)

INFORMATION CONTAINED 100-393031- 32

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ENCLOSURE

DATE 4/16/80

BY SP-1-Bel/Bwy

MEMO, SAC
Ph File 100-44090)

the problems of moving since they are so afflicted with "ghetto-itis" and have so great and so old a hunger for a house with adequate bedrooms, space, and light.

The son lacks the education he wished for and works as a chauffeur with the hope or plan for a better job. He wants to be on an economic par with his employer, wants to make "big deals". He has no qualms about the ethics or honesty of his deals but is willing to sell liquor to other negroes against his mother's wishes. He is also perfectly ready to bribe State officials in order to expedite a liquor license since everyone knows this is the way things are done. When thwarted, he seeks escape by going off by himself and through drink. He is entrusted with the remaining \$6500 of the insurance money with instructions to set aside \$3,000 for his sister's medical education and to put the balance in a checking account which he will manage. Having been given a position of trust, he promptly violates it by attempting to invest the money in a liquor business and it is stolen from him. Thereafter, he loses his self respect to the point where he expresses a willingness to accept an offer to sell the house back to the white neighbors at a profit. In the final scene, he regains his self respect and the love of the family by rejecting the offer.

The daughter is a college girl of 20 who aspires to be a doctor in an effort to fulfill a childhood ambition to help people, to heal them, to put them together again. At this point she seeks a means of self-expression and self-identification. She passes from hobby to hobby, generally expensive, under the amused and tolerant scrutiny of the other women. Her comments and her discussions with other characters produce such propaganda messages as are included in the play:

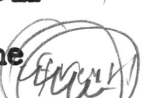
To her mother she denies her belief in God and the existence of God. God does not pay the tuition. Things are what people make them, not God. Her mother by superior force of will forces her to repeat, "in my mother's house there is still God", but the daughter remains resentful and unconvinced.

When her brother has stolen from him the \$6500 insurance money, including her medical school tuition, she reviles him as an "entrepreneur".

She has two suitors both of college status. One is the son of a rich, successful business man. He is dressed in over narrow, over emphatic ivy league clothes. He views his college work as the

MEMO, SAC
Ph File 100-44090

means of obtaining a few facts, passing the courses, and receiving a degree. He is not interested in hearing of her ideas and her struggle toward identifying herself but is primarily interested in the girl from a physical standpoint.

The other suitor is a Nigerian studying in the United States and Canada. He is highly urbane and wears his ivy league clothing in good taste. He too is interested in the girl physically but is obviously a man with a cause, he knows exactly what he wants and is not inclined to waste time on trivia and side issues. His purpose is to educate himself so that he can return to teach and raise the level of the people of his village. They must overthrow the rule of European nations, find political freedom, improve themselves economically and educationally, and make their own future. He anticipates in the process there will be a period when people of his country will do evil things even to each other, including violence, swindling, and political self-aggrandizement but he is willing to accept these things as an intermediate stage on the path to the ultimate goal. As for himself, he assumes that he may be assassinated in the process and is agreeable to this. If, on the other hand, he should grow old and powerful and at that time tries to hold his own power too long or refuse to give way to new ideas so that young men waiting in the background should slit his throat, that will be as it should be. He is mildly and amusedly critical of negroes who straighten the kinks from their hair and imitate other ways of the whites. These people are "assimilationists". He comments upon, but is willing to accept the girl's light skin since her profile remains negroid. He helps to set up for her self-identification with the independence movement in Africa. (Africa, incidentally, is a matter which is only dimly comprehended by the other members of the family except for her brother who while drunk is carried away and imagines himself a tribal chief). The Nigerian wants the girl to complete her education, marry him, and return to Africa as a doctor. By the end of the play this would appear to have become her goal. 

There is one white man in the play who comes to the family as the representative of a neighborhood improvement group. He tries to explain to them plausibly that they are not wanted, that the present residents fear for their investments and fear that the neighborhood may deteriorate as a place in which to raise their

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Ph File 100-44090

children. He offers to buy back the house at a substantial profit. The family is insulted. The negro explanation for the white rejection is that the whites are "afraid we will marry them". Their attitude toward the offer of a deal is that the offer is degrading and the acceptance would make them lower than human, or as the daughter describes her brother when he is considering the offer, a "toothless rat".

From the writer's observations of the plot and the dialogue, nothing specific was found that is peculiar to a CP program. Audience reaction varied considerably to different scenes and lines. The quality of some of the acting was applauded, some of the lines drew applause primarily on a racial basis, others appeared to be applauded not only by negroes in the audience but by a substantial number of whites. The play was well attended. Comments overheard from whites appeared to indicate that they appreciated the drama and the quality of the acting, especially on the part of CLAUDIA Mc NEIL who handled the part of the mother. Relatively few appeared to dwell on the propaganda messages.

At Pravara on Gulmistr Pravara the region
East

THE *Playgoer* WALNUT

DIRECTION OF

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in

a raisin in the sun

A new play by Lorraine Hansberry

with

Claudia McNeil

Ruby Dee

Louis Gossett

Diana Sands

John Fiedler

Ivan Dixon

Directed by Lloyd Richards

Designed and Lighted by Ralph Alswang

Costumes by Virginia Volland

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CAST

(In order of appearance)

RUTH YOUNGER	RUBY DEE
TRAVIS YOUNGER	GLYNN TURMAN
WALTER LEE YOUNGER (BROTHER)	SIDNEY POITIER
BENEATHA YOUNGER	DIANA SANDS
LENA YOUNGER (MOTHER)	CLAUDIA McNEIL
JOSEPH ASAGAI	IVAN DIXON
GEORGE MURCHISON	LOUIS GOSSETT
BOBO	LONNE ELDER
KARL LINDNER	JOHN FIEDLER
MOVING MEN	DOUGLAS TURNER, ED HALL



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ACT I

Scene 1. Friday morning.

Scene 2. The following morning.

ACT II

Scene 1. Later, the same day.

Scene 2. Friday night, a few weeks later.

Scene 3. Several hours later the same evening.

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WHO'S WHO

SIDNEY POITIER (Walter Lee Younger). Sidney Poitier was born in Miami and spent most of his childhood in Nassau. Arriving in New York at the age of fifteen, he began his theatrical training at that time with the American Negro Theatre. His first Broadway role was a small one, that of Polydorus in "Lysistrata," and this was followed by appearances in "Freight" and "Anna Lucasta." His first film assignment was in "No Way Out," leading to a succession of fine screen performances in "Cry the Beloved Country," "Blackboard Jungle" and "Go Man Go." Then came the television play "A Man Is Ten Feet Tall" and its film adaptation, "Edge of the City." He has since played leading roles in "Something of Value," "Mark of the Hawk," "Band of Angels," "The Virgin Island," "The Defiant Ones" and the recently completed "Porgy and Bess." The New York Film Critics voted "The Defiant Ones" the Best Picture of the Year and the Berlin Film Festival awarded him its acting honors for his performance in that film. His portrayal in "Something of Value" earned him the rarely given Giorgi Cini Cultural Foundation Award at the Venice Film Festival for "Achieving the summit in the realms of both Art and Civilization."

CLAUDIA McNEIL (Lena Younger). Claudia McNeil has been in show business for twenty-three years. During most of that time she concentrated on singing and her full contralto voice won her the reputation of being the "Marian Anderson of the night clubs." Miss McNeil has sung in such noted night spots as the Famous Door, the Onyx Club and the Greenwich Village Inn. She turned to acting after a season of stock at the Duxberry Summer Theatre and first appeared on Broadway in Arthur Miller's "The Crucible." In 1957 she was a smash success as the lead in "Simply Heavenly"—a show which gave her the opportunity to display both her histrionic and vocal talents and last season she appeared in "Winesburg, Ohio." Television devotees have seen Miss McNeil on Camera 3, the Mollie Goldberg Show, Personal Story and Spotlight. Last summer her portrayal of Berenice in the Dupont Show of the Month "Member of the Wedding" brought her a nomination for the Sylvania TV Awards. When the actress had her own radio program in Kingston, Jamaica, she won the equivalents of our Perry and Emmy Awards. She has travelled the vaudeville circuits throughout America and toured South America as the leading singer with the Katherine Dunham Dance Group. Miss McNeil completed shooting the film "The Last Angry Man" during rehearsals of this play.

RUBY DEE (Ruth Younger). Ruby Dee was born in Cleveland, Ohio, but attended high school and college in New York. Though she admits her earliest ambition was to be married, she decided as she grew older that she had two ambitions—

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ACT III

Scene 1. Saturday, one week later.

Scene 2. An hour later.

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STAFF

General Manager	Walter Fried	Production Secretary	Barbara Kennedy
Press Representatives	James D. Proctor, Merle Debuskey	Master Carpenter	Charles Sellar
Production Stage Manager	Leonard Auerbach	Master Electrician	John P. Higgins
Stage Manager	Mervyn Williams	Assistant Electrician	Joseph Zanioloski
		Master of Properties	Frank Love
		Wardrobe Mistress	Loretta Ash
Assistants to the Producers			Kenneth Schwartz and Mel Howard

CREDITS

Scenery built and painted by Nolan Studios. Fabrics from Maharam Fabrics Co. Draperies from I. Weiss. Lighting by Century Lighting Co. Sound by Masque Sound. Lighting fixtures from City Knickerbocker, Inc. Florin Productions Ltd. represented by Mr. Cogan. Miss Sands' hair style by Rose Morgan. Properties from Encore Studios. African Drums by Babatunde Olatunji. Men's Clothes by Gaylord Clothes. All Women's Clothes by Ohrbachs.



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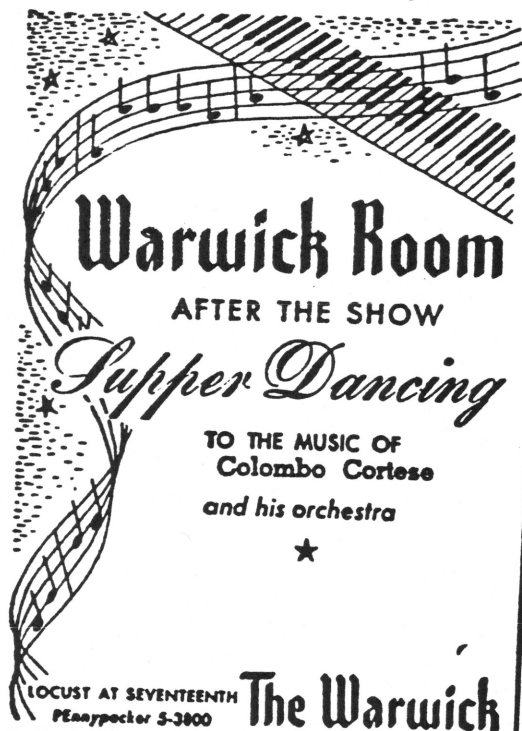
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to be married and to be an actress. She realized the latter when she was awarded her first role in the American Negro Theatre production of "On Strivers Row." She subsequently appeared in many A.N.T. shows where she also attended acting classes, sold tickets and newspaper ads, shoveled snow and cleaned dressing rooms as part of her apprenticeship. At the same time she managed to work for and receive a B.A. in languages from Hunter College. Her first professional break came in 1942 when she played a bit in a drama called "South Pacific" starring Canada Lee. She then went into "Jeb" a show which starred Ossie Davis, a gentleman who helped her achieve her first ambition by marrying her. In 1946 she assumed the title role of "Anna Lucasta" on Broadway and along the road tour that followed. In 1948 she was featured in "The Smile of the World" and in 1949 took the ingenue lead in "A Long Way from Home." In 1950, Miss Dee left for Hollywood to appear in "No Way Out." She played Sidney Poitier's sister and has since worked with Poitier in the films "Edge of the City," "Go Man Go," and "The Virgin Island." Her other film credits are "St. Louis Blues," "Tall Target," "The Jackie Robinson Story" and the soon to be released "Take a Giant Step." Miss Dee has also worked in an impressive number of television and radio shows.

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Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI (100-393031)

DATE: 2/16/59

FROM : SAC, PHILADELPHIA (100-44090)

SUBJECT: LORRAINE VIVIAN HANSBERRY NEMIROFF, aka
SM - C
(OO - New York)

[REDACTED]

[REDACTED]

[REDACTED]

3 - Bureau (REGISTERED MAIL)
2 - 100-393031

3 - New York (REGISTERED MAIL)
2 - 100-107297
1 - 100-120148

1 - Philadelphia (100-44090)
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(7)

FEB 17 1959

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100-393031-33 pp 2,3

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PH 100-44090

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FBI

REC-53

Date:

1/22/59

Transmit the following in _____
(Type in plain text or code)Via **AIRTEL**

(Priority or Method of Mailing)

Mr. Tolson	✓
Mr. Belmont	✓
Mr. Mohr	✓
Mr. Nease	✓
Mr. Parsons	✓
Mr. Rosen	✓
Mr. Tamm	✓
Mr. Trotter	✓
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Mr. Holloman	✓
Miss Gandy	✓

TO DIRECTOR, FBI (100-393031)

FROM SAC, NEW YORK (100-107297)

SUBJECT LORRAINE VIVIAN HANSBERRY NEMIROFF, aka
SM-C (SECURITY MATTER - C)

REFERENCE NEW YORK OFFICE LETTER
(ReNYlet) to Bureau, 1/2/59.

For the information of the New Haven and Philadelphia Offices, captioned subject is the author of a play entitled "A Raisin In The Sun," and the Bureau has requested that investigation be conducted to determine if this play is in any way controlled or influenced by the CP and whether it in any way follows the Communist line.

On 1/20/59, [REDACTED] Actors Equity, 226 W. 47th St., NYC, advised SA [REDACTED] that instant play went into rehearsal in NYC on 12/26/58, and was scheduled to open "out of town" on 1/21/59. He stated the play was scheduled to open on Broadway on 2/10/59.

- 3 - Bureau (100-393031) (RM)
2 - New Haven (100-) (RM)
2 - Philadelphia (100-) (RM)
1 - New York (100-107297)

CJG:RCM (#424)
(9)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

67 MAR 25 1959

Approved: _____

Special Agent in Charge

JAN 23 1959

SUBV CONTROL
BY SP1 [REDACTED] Per [REDACTED]

F B I

Date:

Transmit the following in _____

(Type in plain text or code)

Via _____

(Priority or Method of Mailing)

On 1/21/59, a pretext telephone call to the residence of AUERBACH revealed that he was then in New Haven, Conn., and could be contacted at the Shubert Theatre, there until 1/24/59. From there he is scheduled to go to Philadelphia, remaining there until 2/7/59, at which time he would return to NYC.

Since it appears that instant play will open in New Haven and Philadelphia prior to its Broadway opening, these offices are requested to be alert for critical reviews of the play and if possible ascertain if it in any way follows the Communist line. It is also requested that a playbill be obtained if possible.

For the information of the Bureau, the correct title of subject's play, as reflected in the records of Actors Equity, is "A Raisin In The Sun."

FOSTER

I want
all

re: [unclear]

Collected 1/11

-2-

Approved: _____
Special Agent in Charge

Sent _____ M Per _____

Nemiroff, current Security Index (SI) subject of New York Office who attended Communist Party (CP) convention as recent as 1957, wrote play entitled "A Raisin In The Sun" scheduled to open 1/59. [REDACTED]

[REDACTED] Investigation continuing to determine if play controlled or influenced by CP and whether it follows communist line.

b7c
1

~~CONFIDENTIAL~~
~~CONFIDENTIAL~~

DIRECTOR, FBI (100-3-63)

4/28/59

SAC, NEW YORK (100-128314)

1
CP USA - FUNDS
NEW YORK DISTRICT
NEW YORK DIVISION
IS - C

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

② Bureau (100-3-63)(RM)
1- NY 100-128314 (416)

PJS:ras
(3)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

52 MAY 8 1959

~~CONFIDENTIAL~~

Class. & Ext. By SO-1 gmk/booy
Reason-FCIM II, 1-2.4.2 2
Date of Review 5/27/91 5/27/81

100-393031-
NOT RECORDED
183 MAY 6 1959

ORIGINAL COPY FILED IN 100-3-63

Office Memorandum ~~CONFIDENTIAL~~ UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI (100-393031)

DATE: 3/24/59

RDa/Cug
FROM : SAC, CHICAGO (100-35808)

SUBJECT: LORRAINE VIVIAN HANSBERRY NEMIROFF, aka.
SECURITY MATTER - C
(O.O. - New York)

Re New York letter to Director dated 1/2/59.

[REDACTED]

RUC.

- 2 - Bureau (REGISTERED)
- 1 - New York (100-107297) (REGISTERED)
- 2 - Chicago

JEK/kw
(5)

Class. & Ext. By *SP1 - pak/Bwof*
Reason-FCIM II, 1-2.4.2
Date of Review *4/16/91*

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

REC- 58

100-393031-35

MAR 26 1959

52 MAR 31 1959

EX-133

SUBV. CONTROL

~~CONFIDENTIAL~~

3./30/59

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11-11-2011 BY 60322
CIN/11/11/2011

Captioned individual is the author of the play entitled, "A Raisin In the Sun." At the request of the Bureau, an investigation has been conducted to determine if this play, in any way, is controlled or influenced by the CP, or in any way follows the Communist line.

Investigation has not revealed that the play is in any way controlled or influenced by the CP, and critical reviews appearing in New Haven, Philadelphia, and New York newspapers, in addition to an "in person" review of the play by SA [REDACTED] of the Philadelphia Office, do not indicate that the play follows the Communist line.

REG-68

12 MAR 31 1959

52 APR 8 1959

~~CONFIDENTIAL~~

31 1959

~~SUBV CONTROL~~

UNRECORDED COPY BUT IN

~~CONFIDENTIAL~~

NY 100-107297

[REDACTED]

[REDACTED]

The Bureau will be advised of the results of this contact, when received by the NYO.

It is further noted that instant play has received critical acclaim in New Haven, Philadelphia, Chicago, and in New York, where it is currently being presented at the Barrymore Theater, 235 W. 47th St.

While there is nothing to indicate that the play has any subversive connotation, it should be noted that case files exist on several individuals connected with the production. These are as follows:

[REDACTED]

19-ba! - one file in the answer!

~~CONFIDENTIAL~~

XXXXXX
XXXXXX
XXXXXXFEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET1

Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

- ☒ Deleted under exemption(s) b7C, b7D with no segregable material available for release to you.
- ☐ Information pertained only to a third party with no reference to you or the subject of your request.
- ☐ Information pertained only to a third party. Your name is listed in the title only.
- ☐ Document(s) originating with the following government agency(ies) _____, was/were forwarded to them for direct response to you.

Page(s) referred for consultation to the following government agency(ies); _____ as the information originated with them. You will be advised of availability upon return of the material to the FBI.

Page(s) withheld for the following reason(s):

☐ For your information: _____

☒ The following number is to be used for reference regarding these pages:

100-393031-36 p 3

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X FOR THIS PAGE X
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Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI (100-393031)

DATE: 4/21/59

FROM : SAC, NEW YORK (100-107297)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISESUBJECT: LORRAINE VIVIAN HANSBERRY NEMIROFF, aka.
SM-CClass. & Ext. By *SP1 - bek/Bury*

Reason-FORM II, 1-2.4.2

Date of Review *4/14/91*ReNYlet, 3/30/59, Chicago letter, 3/24/59, and NY airtel, 4/14/59,
4/3/59, captioned "CP - USA - FUNDS, NY DISTRICT, NY DIVISION;
IS-C".

NO INTERVIEW!!

In reconsidering an interview with subject it is to be noted that subject and her play have received considerable notoriety almost daily in the NY press. In view of this it is felt that an interview with her would be inadvisable at this time since the possibility exists that the Bureau could be placed in an embarrassing position if it became known to the press that the Bureau was investigating the subject and/or the play.

UACB, an interview with subject will be held in abeyance and consideration will again be given to interviewing her when the next annual report is submitted in October, 1959.

② Bureau (100-393031) (RM)
1 - New York (100-107297)

CJG:lmcl
(3) 30 APR 30 1959

REC-73
CONFIDENTIAL
EX-113

100-393031-37
17 APR 28 1959

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~~CONFIDENTIAL~~

NY 100-107297

Until such time that positive information is received by the NYO concerning the above, this case is being placed in a closed status.

~~CONFIDENTIAL~~

11/18/57

**Columbia Pays \$300,000
For 'A Raisin in the Sun'**

Motion picture rights to Lorraine Hansberry's Broadway hit play, "A Raisin in the Sun," have been purchased by Columbia, for \$300,000, with David Susskind and Philip Rose set to co-produce.

Negotiations are under way for the services of Sidney Poitier and Claudie McNell, co-stars of the stage vehicle, to repeat their roles. Miss Hansberry has been signed to write the screenplay.

CLIPPING FROM THE
N.Y. POST

N.Y. _____
EDITION _____ 7th. BLUE FINAL
DATED _____ 1 APR 1959
PAGE _____ 72
FORWARDED BY _____

RE: LORRAINE VIVIAN
HANSBERRY (NEMIROFF)
SM-C

BUFILE 100-

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4/10/81 BY SP-100/pury

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100-393031-A
NOT RECORDED
149 APR 10 1959



TWO on the AISLE

By RICHARD WATTS Jr.

Honest Drama of a Negro Family

It is sometimes rather forgotten, but there is a great deal to be said for plain, downright integrity in the theater. Because Lorraine Hansberry's "A Raisin in the Sun," which opened last night at the Ethel Barrymore, so clearly represents its author's honest, unsparing determination to set down without recourse to trickery or sentimentality the stresses and strains that torment a poor Negro family living in a white man's city, and describes them with compassionate candor, it is, aided by excellent acting, a moving and impressive drama.

Additional qualities, of course, are required for the necessary effectiveness, and the young Negro playwright also brings to her work a fine sense of character, a gift for wry humor, the ability to give a scene emotional impact, and a capacity to see the weaknesses and pettiness of people without losing her respect for them as puzzled human beings. "A Raisin in the Sun" has a tendency to gather its effects slowly, and it is perhaps more reflective than tensely dramatic, but it achieves a feeling of rueful reality that is striking. The Matriarch

Although its characters are depicted in all their frailties, and Miss Hansberry is not one to idealize them, she has drawn a figure of genuine magnitude in the person of the matriarch, who presides over the Younger family with kindly tyranny. She, too, is a fallible person, whose ideas are occasionally uncertain, and she might be a stock creation if written and played with sentimentality. But the role is observed with such humor and insight, and, above all, she is portrayed with such delightful humanity by Claudia McNeil, that the old lady achieves real stature.

On the surface, it would appear that far less sympathy has gone into the creating of the role played by Sidney Poitier. Walter Lee Younger, the matriarch's son, is a difficult young man, with a sulkiness, a kind of pig-headed selfishness, and an eagerness to grab at a fast buck. Here again there is assuredly no

'A Raisin in the Sun'

A play by Lorraine Hansberry was presented last night at the Ethel Barrymore Theater by Philip Rose and David J. Cogan. It was staged by Lloyd Richards, the set was by Ralph Alswang and the costumes by Virginia Volland. The cast was Sidney Poitier, Claudia McNeil, Ruby Dee, Diana Sands, Ivan Dixon, Louis Gossett, John Fiedler, Glynn Turman and Lonnie Elder III.

sentimentality in the writing and acting, but both Miss Hansberry and Mr. Poitier see into Walter's troubled heart and recognize that he is capable of a courage equal to his weakness, and he emerges in the end as one able to face any crisis.

Miss Hansberry evades the cliches of her subject matter for the stage as completely as she eludes its sentimentality, and there is nothing in her drama that could be dismissed as special pleading. What she has to say is there by implication as she tells of the Younger family, their problems and quarrels, and of what happened when the grandmother gets the insurance money left by her late husband and they plan to move to a white community. Even here the author never raises her voice, and her effectiveness is all the stronger because of her quietness.

While Miss McNeil and Mr. Poitier have the dominating roles, and play them splendidly, there are likewise excellent performance in interesting parts by Ruby Dee as the worried wife, Diana Sands as the rebellious sister, Ivan Lee as an understanding young man from Nigeria, Glynn Turman as the grandson, and Louis Gossett as a youth with money. The representative of the white community is effectively enacted by John Fiedler. The staging by Lloyd Richards and the set by Ralph Alswang are helpful. "A Raisin in the Sun" wins attentive



CLAUDIA McNEIL

Mr. T...
Mr. B...
Mr. C...
Mr. D...
Mr. E...
Mr. F...
Mr. G...
Mr. H...
Mr. I...
Mr. J...
Mr. K...
Mr. L...
Mr. M...
Mr. N...
Mr. O...
Mr. P...
Mr. Q...
Mr. R...
Mr. S...
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Mr. V...
Mr. W...
Mr. X...
Mr. Y...
Mr. Z...
Tele. Room...
Mr. Hoffman...
Miss Gandy...

CLIPPING FROM THE

POST

7th BLUE FINAL

12 MAR 1959

14

RE: LORRAINE VIVIAN
HANSBERRY WEM ROFF
SM-C

BUFILE 100-

ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 4/16/81 BY 501-600/...

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File 100-393031
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117 MAR 17 1959

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By **TED POSTON**

Success rests very lightly on the slender shoulders of Lorraine Hansberry, the tousle-headed gal in whose "A Raisin in the Sun" has made her Broadway's latest Cinderella Girl.

And the comely but strong-minded lass, who looks even younger than her 28 years, is determined to keep it that way.

There'll be no rags-to-riches moving, for instance, from the third-floor walkup apartment in Greenwich Village where she lives with her husband, Robert

Closeup

Nemiroff, and her happily neurotic collie, Spice.

She seemed horrified at the idea the other day as she sat half curled in a living room chair, her black-sweatered arms clasped around slim legs clad in rumpled brown corduroy trousers.

"I'm a writer," she said rather indignantly (an opinion indorsed by every first-string drama critic in town) "and this is a workshop. We're not celebrities or anything like that."

She added with a pxyish smile:

"But I am going to try to get the landlord to paint that hall. We're not bohemians. They can't carry us that far."

In the Offing

And there'll probably be few changes in her work habits, which she termed "sloppy" but which somehow managed, in one concentrated year, to produce Broadway's latest dramatic hit.

"Basically," she said, "I'm an extremely undisciplined person. I sleep every day until 11 or 12. Then I'll get up and have coffee with anyone who drops in."

"I'll go out and sit in the park when I should be working, or sit right here and stare at the floor. I'll get on a movie-going kick that lasts for weeks and really do nothing at all."

Now Broadway and Hollywood, the latter of which has turned its early nibblings into an all-out race to grab "Raisin" for the screen, are likely to force some delay on two other Hansberry projects.

One is the book for a modern opera based on Toussaint L'Ouverture, the slave who liberated Haiti from the France of Napoleon: "It won't deal much with the revolution but with the man himself. The shadings of that man's character are fascinating."

The other is an adaptation of "The Marrow of Tradition," by the early Negro novelist Charles Chesnut, dealing with the post-reconstruction re-enslavement of the new freedmen in Carolina. The book deals mainly

CLIPPING FROM THE
N.Y. POST

N.Y.

7th. SPORTS
22 MAR 1959

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FORWARDED BY EL. DIVISION

RE: LORRAINE VIVIAN
HANSBERRY @ NEMIROFF
SM #C

BUFILE-100

100-393031 -A-

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199 MAR 31 1959

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4/16/81 BY [redacted] b7c

50 APR 2 1959

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with two families, one of white aristocrats and the other of middle-class long-free Negroes, but:

"In my treatment, I'm dropping the Negro family. I want to study the white wife who doubts her sanity because her honest values are in conflict with her surroundings, with her effort to relate herself to the blind fight to reinstitute slavery.

"If I finish it, it won't be Chesnutt at all, but me. But I hope to feature him somehow with my dramatization, and make people wonder who the hell was this Negro doing all this writing before the turn of the century."

But if Hollywood succeeds in buying Miss Hansberry's current drama about an impoverished Negro family trying to drag itself out of Chicago's South Side slums through a \$10,000 insurance policy left by the father, then Toussaint and Chesnutt will have to wait a while. For:

"If there's a motion picture sale, I'll do the script. I'm adamant on that. Nobody's going to turn this thing into a minstrel show as far as I'm concerned. And if this blocks a sale, then it just won't be sold."

A phone call from her husband—on a new unlisted number which rings just as constantly as the old one—interrupted her, but she persuaded him to hang up.

"That husband of mine," she said affectionately, gesturing vaguely around the cluttered living room, where scores of telegrams bearing such signatures as David Susskind, Kermit Bloomgarden, Tennessee Williams, Langston Hughes and Julie Styne cover two whole walls (with a third taken up by the local critics' raves).

"For a born New Yorker," she went on, "he's the biggest yoke I know. He finds every item ever published about the play and gets excited anew about every one."

The pxyish smile came back as she added:

"But he's a swell guy, though. And if it hadn't been for him, this play would never have hit the boards."

She recalled the night she had read through the almost-completed script of "Raisin" and decided it was "the worst effort I'd ever made at anything."

So she threw the whole thing at the ceiling and, as the sheets fluttered all over the living room, went to get a broom to sweep them all into the fireplace.

"Bob didn't rebuke me at all, except with a look," she recalls. "He just got down on the floor and picked up every sheet of it. He put it back in order and kept the whole thing out of my sight for several days. And then one night when I was moping around, he got it out and put it in front of me. I went to work and finished it."

The day she finished "Raisin," she called Bert Long, her husband's song-writing associate and partner, and invited him to dinner to listen to it. Long brought a mutual friend, Philip Rose, a music publisher.

"I started out reading it in this chair and ended up sprawled down on the floor. We started discussing it, and found ourselves arguing about the characters as people. It lasted almost all night."

"Phil called me up at 8 the next morning and said he wanted an option on it. I jokingly told him to keep the \$500 and not give it back to him, but that day we went to the lawyer's office and signed the papers."

Rose and David J. Cogan, an accountant, eventually became the producers of the play, but not until Lorraine had read it about 80 times to small groups of six or seven people—some 100 of whom put up small sums for a "piece" of the production—were they on their way.

"Sidney Poitier came to one of the early readings," she remembers, "and he liked it very much. He committed himself early to the lead, but we still weren't sure we could get him."

Another early listener was Lloyd Richards, young Negro actor-director whose eventual direction of "Raisin" drew almost as much praise as the writer's contribution. Lorraine Hansberry feels very strongly about him.

"If Lloyd Richards doesn't get any worthwhile work out of this in the future," she says "then America is a lot sicker than I thought."

Although she had never finished any of the four plays she started before, nor had ever had any of her literary efforts published or produced, the budding dramatist was not overly surprised at the acclaim that greeted her first effort. Nor did she suffer first-night jitters on Broadway.

"I'd had my real case of butterflies back during rehearsals," she recalls, "the first time we invited an audience to the New Amsterdam roof."

"And I'd gathered confidence through the New Haven, Philadelphia and Chicago tryouts, although it was pretty tough in Chicago with practically everyone who had known me from infancy sitting out front."

"So I couldn't really believe that the people of New York would be much different."

But she was surprised to find that many people wondered how she, with her own upper-middle-class upbringing in Chicago, had been able in "Raisin" to depict so realistically the aspirations and frustrations of the low-income Younger family on the South Side.

"These people," she says of her characters, "are here for everyone to see, every day. But we've all been so blinded by stereotypes both on the stage and off that we just don't recognize them. Many people are so accustomed to accepting and laughing at the stereotypes that they miss the remarkable sophistication of Negroes; they don't understand the ability of Negroes to turn things around and laugh at their own antagonists."

To her, Lena Younger, the mother (brilliantly portrayed by Claudia McNeil) "can be seen any day in Harlem or the South Side, and is instantly recognized by any Negro who encounters her."

The Old and the New

And there is much of her own brother, now a highly successful Chicago realtor, in Lena Younger's son, Walter Lee (Politier).

"My brother had the opportunity and accomplished the things Walter Lee vainly hoped to do," she says, "but the drive which impelled them both is the same."

And Lena's flip, collegiate daughter, Beneatha (Diana Sands), "is just me at that age, during my two years at the University of Wisconsin. And maybe a lot of me now."

"The thing I tried to show," she said, "was the many gradations in even one Negro family, the clash of the old and the new, but most of all the unbelievable courage of the Negro people. Where they get it, I don't know, but they have it and it needed showing."

She paused: "Maybe some day, someone else in America other than us will appreciate the innate dignity and persistence of the Negro people. And if there is any 'message' in my play, it is simply this: the ghetto-ization of any people, black or white, is lousy and sickening and I tried to say it the best way I could."

Lorraine Hansberry came here in 1950 after quitting the University of Wisconsin and studying briefly at Roosevelt College, Chicago's Art Institute, and in Guadalajara, Mexico.

She studied briefly at the New School for Social Research, gave it up "along with the family's support" and got a series of jobs as department store clerk, tag girl in a fur shop, aide to a theatrical producer.

She met Nemiroff about six years ago through friends. They were married in June, 1953. The next year, at his insistence, she pushed aside a projected novel and several short stories and set out to be a serious dramatist, between brief working stints as waitress, hostess and cashier in his family's Village restaurant.

Her main form of relaxation is still "to have friends in and run my mouth interminably." But both she and her husband are inveterate movie and show-goers, and she prides herself on her ping-pong game, "which dazzles everybody and defeats no one." They both ski.

She had never met Langston Hughes, from the lines of whose poem, "Harlem," she took the title of her play, until earlier this month, when she addressed the American Society of African Culture's Conference of Negro Writers. She was impressed by the fact that so many of the participating writers were so young.

"I'd always dismissed my own youth and had been amused by people who met me expecting that this Miss Hansberry was a little old lady of 60 or so. But I decided at the conference that there was a reason why so many of the current Negro writers are young."

She paused and summed it up.

"Maybe because we have so much to say, we start earlier," she said. "I only hope I can keep on saying it."



'We Have So Much to Say'

LORRAINE HANSBERRY: The 'message' is simple.

CLOSEUP

John Fiedler

The White Man in
'A Raisin in the Sun'

Mr. Tolson _____
Mr. Belmont _____
Mr. DeLoach _____
Mr. McGuire _____
Mr. Mohr _____
Mr. Parsons _____
Mr. Rosen _____
Mr. Tamm _____
Mr. Trotter _____
Mr. W.C. Sullivan _____
Tele. Room _____
Mr. Holloman _____
Miss Gandy _____

By JOSEPH WERSHBA

There is only one white actor in "A Raisin in the Sun." He plays the part of a gentle, pleasant, peace-loving—and panicky—homeowner who has been delegated by the rest of his all-white community to ask the Negro family in the play not to move into the home they were able to buy in that particular white community.

The white actor's name is John Fiedler. Everybody keeps asking him, "What's it like?" Well, he says, it's been great. It's been an education. A touch of it has been sad, some of it has been ironic, even uproarious—enough perhaps, to provide material for another play about the idiocies of the "color problem." Only this time inside out, upside down; black is white, and white is black.

Comedian Orson Bean may have summed it up best. "We were standing around one day after the show—the whole cast," Fiedler recalls with a grin, "and Orson came over to me and said loud enough for everybody to hear: 'John, you're a credit to your race!'"

Then there was the time when we were on tour in Chicago. My father and mother came down from Milwaukee to see the play. They loved it. Mother told me how proud father was. He went around telling everybody that his son was in the play. And to make sure they knew who his son was, he added: 'He's the white one.'

"I get different reactions from different audiences. When there is a large Negro audience, I get a hand. Never from the whites. Negro people will come up to me and say they liked the way I acted and that I sure knew the way whites react to real-life situations involving Negroes. I've been accepted very readily at parties in Negro homes. But in Philadelphia once a white woman was asking the cast for autographs, and when she came to me, she backed off fast and said: 'Oh, no. Not yours!'"

"I've even been booed by whites outside the stage entrance when I leave at night—you know, a friendly kidding. But whites just don't applaud my act during the play. I haven't figured it out yet."

CLIPPING FROM THE

POST

7 BLUE FINAL

5/20/59

64

FORWARDED BY NY DIVISION

RE: JOHN FIEDLER
INFO CONCERNING

BUFILE -

REC-127

100-393031-A
NOT RECORDED
126 JUN 1 1959

LORENAE VIVIAN HANSBERRY NEW YORK

60 JUN 5 1959

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4/16/81 BY SP-1 Bury



Diana Sands, John Fiedler and Sidney Poitier in a scene from "A Raisin in the Sun."

The answer, some think, is that John Fiedler's performance has left white audiences with a sense of shame that runs much deeper than if he had played the part with even the slightest touch of villainy. His white home-owner is really the most decent sort of man around, a believer in fair play, etc., but in the first showdown about backing his beliefs with action, his prejudices win out fast—and so do the prejudices of his community. *Billboard* 12/13/55

The man who plays the part happens to be only 34 years old (Feb. 3, 1925) despite his balding, middle-aged characterization. ("I once had the fullest head of reddish-yellow hair," Fiedler says reminiscently.) He was born in Milwaukee, attended St. Robert's Catholic parochial school and Shorewood High, skipped college and came to New York to study at the Neighborhood Playhouse. "I was always interested in the theater."

After taking time out for the Navy, Fiedler returned to his first love. His big break in the theater came in 1954 at the Phoenix, when he was cast in "The Sea Gull." He has been in over 200 television shows, made his screen debut in "12 Angry Men" and has a part in Sophia Loren's new movie, "That Kind of Woman." But "Raisin" is the first big Broadway success he's worked in.

"I must admit," Fiedler says, "when I first got the job, I asked myself, too, 'What's it going to be like?' Well, it turned out like any other show. We're actors. We want to be part of the group. Onstage, everybody's the same, everyone has faith in the play. We have lots of fun. You go to know everybody. When I was elected deputy for Actors Equity, Sidney Poitier presented me with a marshal's badge."

"The only time you're aware of differences," he went on, "is on the road. Every white person knows there's discrimination—but they always think it's something big. They don't know that the nudge comes in a thousand small ways—like where you can eat, where you can get into hotels, the way people stare at you when you walk through the hotel lobby with one of the girls of the cast."

Fiedler, a very gentle and soft-spoken man, is an actor, not a sociologist, but "A Raisin in the Sun" can't help but make him a more thoughtful observer of group relations.

"The play does a lot for white audiences," he says. "In New Haven, for instance, a group of ladies there saw the play a number of times. It was the first time they'd seen Negroes as people—not just as maids or servants, or handymen. And they saw that the home life is the same, family problems are the same, arguments are the same—that people are people, no matter what their color."

Fiedler has become something of a mascot of the "Raisin" cast. He also takes a bit of hazing now and then which, more than anything else, testifies to the aura of success that surrounds the play.

"That's what really gives you the sense of camaraderie in a play," Fiedler says firmly—and this time, it's the professional actor talking, the sociologist submerged. "When any play is building to a success, when it's directed and played right—from the beginning, from the very first reading—you're going to have a wonderful spirit among the cast." In Fiedler's opinion, much credit for "A Raisin in the Sun"'s prize-winning success belongs to director Lloyd Richards.

But it never fails to happen. "I'll be telling a white friend how wonderfully we all get along in the cast, and after I'm through, the friend asks: 'But what are they really like?'"

"It works both ways. Claudia McNeil [the mother in the play] got through telling a Negro friend how well we all get along—and the Negro friend asks: 'But what's that white fellow really like?'"

Slum Play Author Sued as Slumlord

Playwright Lorraine Hansberry, winner of the New York Drama Critics Circle Award for her moving play about life in Chicago's slums—"Raisin in the Sun"—has been named in a suit by Chicago city officials for failure to correct building violations in slums of which she is a part owner.

Disclosure of Miss Hansberry's real estate interest in Chicago's South Side slum area was made yesterday in Chicago in a Superior Court action which named the author as a co-defendant in the building code violation case.

Named with Miss Hansberry as co-defendants were her brothers, Carl, Jr. and Perry, two other persons and a bank.

The suit involves eight buildings owned by the Hansberrys in which building code violations were affirmed by the Municipal Term Court about six months ago and fines levied.

Fines Not Paid

The fines, according to the Supreme Court findings, were not paid and a building was seized for sale to satisfy the fines.

Miss Hansberry's play was named as the season's best American play on Broadway, triumphed over the works of such notables as Eugene O'Neill, Archibald MacLeish and Tennessee Williams.

It is about a poor Negro family living in a small, dilapidated tenement on Chicago's South Side—the same area in which the playwright herself owns property.

Play Sets Precedent

The play is the first written, produced, directed and acted by Negroes to win a major New York theatrical award.

Miss Hansberry, 28, grew up on Chicago's South Side, the daughter of a prosperous Negro real estate broker. The events in her prize-winning play are said to resemble her own life in the role of the off-beat college girl, Beneatha.

She is married to Robert Nemiroff, a music publisher. The couple live in Greenwich Village at 237 Bleeker St.

Paranoid Slaves

CLIPPING FROM THE

N.Y. WORLD TELEGRAM

EDITION 7th. SPORTS

DATED 6/13/59

PAGE 2

FORWARDED BY BY DIVISION

EDITOR ROY W. HOWARD

RE: LORRAINE VIVIAN
HANSBERRY NEMIROFF
SM-C

BUFILE 100-

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4/16/81 BY SP-1 [signature]

MCT-25

100-393031-A-

NOT RECORDED

199 JUN 17 1959

53 JUN 22 1959

1 - Liaison Section
1 - [REDACTED] b7c
1 - [REDACTED]

~~CONFIDENTIAL~~

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4/16/81 BY [REDACTED]

100-393031

Date: July 6, 1959

To: Office of Security
Department of State

From: John Edgar Hoover, Director

Subject: LORRAINE VIVIAN HANSBERRY NEMIROFF
SECURITY MATTER - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

Information has been received that the subject was issued Passport Number 1622640 on May 27, 1959, for a proposed three-month visit to England and France. On her passport application Nemiroff stated her intention to depart from New York by ship during the month of July. Pertinent reports concerning the subject have been furnished to you previously.

1 - Director
Central Intelligence Agency

Class. & Ext. By SP1- [REDACTED]
Reason-FCIM II, 1-2.4.2
Date of Review 4/16/81

Attention: Deputy Director, Plans

2 - New York (100-107297)(Enclosure)
1 - London (Enclosure)
1 - Paris (Enclosure)

BY COURIER SVC.
4 7 JUL 7
COMM - FBI

ATTENTION Legal Attaches, London and Paris, and SAC, New York:

Enclosed for New York and Legal Attaches is one copy of a State Department memorandum dated June 18, 1959, concerning the subject's proposed travel. New York immediately verify Nemiroff's departure and make efforts to obtain additional information concerning her itinerary. Any such information should be furnished the Bureau at once in a form suitable for dissemination.

EX 109

REC-68

Note continued, page 2.

1 - Foreign Liaison Unit (Route through for review)
NOTE ON YELLOW, PAGE 2.

IDH: [REDACTED]

(12)

Tolson _____
Belmont _____
DeLoach _____
McGuire _____
Mohr _____
Parsons _____
Rosen _____
Sullivan _____
Tamm _____
Trotter _____
Tele. Room _____
Holloman _____
Gandy _____

JUL 22 1959

MAIL ROOM ☐ TELETYPE UNIT ☐

DEPT OF JUSTICE
FBI

FEDERAL BUREAU OF INVESTIGATION
FREEDOM OF INFORMATION/PRIVACY ACTS SECTION
COVER SHEET

SUBJECT: Lorraine Hansberry

Part 2 of 3

NY 100-101520

~~CONFIDENTIAL~~

have been described above in section I., A., 6., of this report.

National Officers

1. BERTRAM ALVES (Business Manager, "Freedom").

[REDACTED] b7D

[REDACTED] c b1

2. LOUIS E. BURNHAM (Editor, "Freedom").

LOUIS E. BURNHAM is known to have been a member of the Communist Party.

Witness:

[REDACTED]

b7C, b7D

3. REVELS CAYTON (Editorial Board, "Freedom").

[REDACTED] b7D

[REDACTED] c b1

4. THELMA DALE (General Manager, "Freedom").

THELMA DALE is known to have been a member of the Communist Party.

Witness:

LOUIS BUDENZ

~~CONFIDENTIAL~~

FEDERAL BUREAU OF INVESTIGATION
FREEDOM OF INFORMATION/PRIVACY ACTS SECTION

SUBJECT: Lorraine Hansberry

FILE NUMBER: 100-393031

can be uproariously funny without sacrificing dignity and in her big scenes, the discovery of the son's stupid loss of their precious hoard is most affecting.

RUBY DEE is cast as the hopeless daughter-in-law who has given up trying to understand what forces her husband to seek outside con-

solations.

Louis Gossett contributes an engaging takeoff of a Negro collegiate on the make for the younger sister. Ivan Dixon employs the diction of Herbert Marshall in his role as a visiting African student. John Fiedler is reasonable, ness itself as the white "villain" of the piece.

The Living Theater

'Raisin in the Sun' Opens at the Walnut

Philip Rose and David J. Cogan present "A Raisin in the Sun," a new play by Lorraine Hansberry; directed by Lloyd Richards; designed and lighted by Ralph Alswang. At the Walnut.

Cast

Ruth Younger	Ruby Dee
Travis Younger	Glynn Turman
Walter Lee Younger (Brother)	Sidney Poitier
Beneatha Younger	Diana Sands
Lena Younger (Mother)	Claudia McNeil
Joseph Asagai	Ivah Dixon
George Murchison	Louis Gossett
Bobo	Lonne Elder
Karl Lindner	John Fielder
Moving Men	Douglas Turner, Ed Hall

By ERNIE SCHIER

The ambitions and conflicts of a Chicago family have given Lorraine Hansberry the materials for the best play in a decade about Negro life. "A Raisin in the Sun," which opened last night at the Walnut is a human drama written with love and honesty.

In character and quality it has the same hearty appeal of a Sean O'Casey play and the rich, bitter humor of a people striving to make tomorrow a little better than today.

The playwright's talent is impressive for in writing about one family's drive to break into the middle class she has touched shrewdly on almost every phase of modern Negro life, from the cry for assimilation to the hol-



Sidney Poitier has starring role in new play, "A Raisin in the Sun," at the Walnut.

lowness of pursuing an empty dream.

In one uncomfortably accurate scene, Miss Hansberry has given devastating treatment to a one-man white "welcoming committee" who represents the community the family plans to move into.

ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 4/16/81 BY SP1 Keltner

PHILADELPHIA, PA.

INQUIRER

BULLETIN

DAILY NEWS

DATE 1/27/59

EDITION

PAGE

COLUMN

EDITOR

TITLE OF CASE

100-393031-29

Full of Life and Vitality

But "A Raisin in the Sun" is not a problem play, it is too full of life and vitality for that. Although the author has written knowingly about Negroes, her play could be applied to people anywhere who have their eyes on the future.

The warmth of "A Raisin in the Sun" is contagious and it is spread about generously by a winning cast of Negro actors, led by Sidney Poitier, the impressive young screen actor, and a motherly performer named Claudia McNeill. Beware, Miss McNeill will positively wring your heart.

The plot of the drama centers around the family dreams of what each will achieve when an insurance policy is paid to the mother, Miss McNeill.

To the son, played by Poitier, the money means a chance to buy into a liquor store and wheel and deal like any important white man. To a daughter, the money will buy her a

degree in medicine. To Ruby Dee, Poitier's wife, it means a house in the sun for their young boy.

For the playwright the story is a dramatic means to examine the past, the present and the future of each character.

Play Moves Rapidly

Under the direction of Lloyd Richards the play moves rapidly through the changing moods to a heart-rending climax, when Poitier learns he has been deluded into throwing most of the money away, and on to an uplifting ending.

Miss McNeill is a sweet and dignified performer but also a powerful actress. Her anguish in a key scene shared with Poitier is nearly overwhelming.

Poitier is almost just as effective as the confused, ambitious husband and paces himself through a performance that requires frequent shifts in mood.

Fine Supporting Cast

Although "A Raisin in the

Sun" runs past conventional theater time it can be brought under control by cutting that will not damage the structure of the play.

There are fine supporting performances from Ruby Dee, as Poitier's wife; Diana Sands, as the coed sister; and a youngster with a dazzling grin named Glynn Turman.

Ivan Dixon, as a visitor from Nigeria, and Louis Gosset as another collegian, are both good.

Ralph Alswang has designed the crowded apartment in which the family is fighting a losing battle against insect life.

FBI

Date: 1-28-59

Transmit the following in

~~CONFIDENTIAL~~

(Type in plain text or code)

Via AIRTEL

(Priority or Method of Mailing)

TO: DIRECTOR, FBI (100-393031)

FROM: SAC, NEW HAVEN (100-17123)

SUBJECT: LORRAINE VIVIAN HANSBERRY NEMIROFF, aka
SM - C

(OO: NEW YORK)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

Class. & Ext. By SP1-Hulk/Bues

Reason-FCIM II, 1-2.4.2

Date of Review 4/16/91

Re New York airtels to Bureau, cc New Haven, 1/22 and 23/59, and
Philadelphia airtel to Bureau, 1-27-59.

Enclosed for the New York Office are the following items:

- 1) Program of the play, "A Raisin in the Sun", which had its world premiere at the Shubert Theatre, New Haven, Connecticut, 1/21-24/59.
- 2) A picture of actor SIDNEY POITIER, appearing on page 36 of the 1-21-59 edition of the "New Haven Evening Register", a daily newspaper published at New Haven, Connecticut, reflecting a plaque being presented to POITIER by church and service organizations in New Haven, Connecticut.
- 3) A review of the play, "A Raisin in the Sun", appearing on page 17 of the 1-22-59 edition of the "New Haven Evening Register".
- 4) An article containing a photograph of the Subject, appearing on page 21 of the 1-27-59 edition of the "New Haven Evening Register".

An examination of the review of the play, "A Raisin in the Sun" appearing in the "New Haven Evening Register" reflects that it is a favorable review of the play and there appear no statements

- ③ - Bureau (RM)
3 - New York (Encls. 4) (RM)
(2 - 100-107297)

- 1 - Philadelphia (100-44090) (RM)
1 - New Haven

Approved: SJS/al Egm
Special Agent in Charge

~~CONFIDENTIAL~~

Sent

M

P

SUBV. CONTROL

66 FEB 4 1959

FBI

Date:

Transmit the following in _____

(Type in plaintext or code)

Via _____

~~CONFIDENTIAL~~

(Priority or Method of Mailing)

NH 100-17123

in this review to indicate that the play, "A Raisin in the Sun" follows the CP line.

This is to advise that the New Haven Office has not been in receipt of any information reflecting that the above-mentioned play follows the CP line.

The indices of the New Haven Office do not contain any references to [REDACTED]

The files of the New Haven Office do not contain any information which could be determined to be identical with [REDACTED]

Concerning actor SIDNEY POITIER, the star of the play, "A Raisin in the Sun", this is to advise that the indices of the New Haven Office contain no reference to him.

The Subject's play, "A Raisin in the Sun" was not attended by either a Bureau employee or an informant of the New Haven Office during its run in New Haven, 1/21-24/59.

RUC.

~~CONFIDENTIAL~~Approved: _____
Special Agent in Charge

Sent _____ M Per _____

F B I

Date: 1/27/59

Transmit the following message via Air-TelRegistered Mail

(Priority or Method of Mailing)

TO: DIRECTOR, FBI (100-393031)
 FROM: SAC, PHILADELPHIA (100-44090)

LORRAINE VIVIAN HANSBERRY NEMIROFF, aka
 SM - C

OO - NY

ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 4/16/81 BY SP-1 JLB

Re NY airtels 1/22,23/59.

"A Raisin in the Sun" opened in Philadelphia at 8 p.m., on 1/26/59 at the Walnut Theater, 9th and Walnut Streets, for a two week run. The 1/27/59 final edition of the "Philadelphia Inquirer," page 11, column 3, contained a review of the play by HENRY T. MURDOCK, captioned, "POITIER IN TIMELY PLAY ON TRIALS OF NEGROES." The review appeared to be complimentary and stated in part:

"This new drama at the Walnut serves up, sometimes in heartbreaking terms, sometimes with fundamental humor, the hopes and defeats of a Negro family of the current period in Chicago.

"It is filled with racial idiom and racial murmurs and it has, in its narrowest conception, a specialized story line. But above and below this line there is expression which belongs to an era when idealism, fear and the thought of a quick buck merge in mottled hues and expediency wars on honesty."

- 4 - Bureau (RM)
 3 - 100-393031
 2 - New Haven (RM)
 3 - New York (RM)
 2 - 100-107297
 1 - 100-120148
 1 - Philadelphia (100-44090)

REC-65

100-393031-31

16 JAN 28 1959

JES:jag
 (10)

EX-135

68 FEB 4 1959

SUBV. CONTROL

Approved: CEH
 Special Agent in Charge

Sent M Per

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